Mapline

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Cartographic Encounters
An Exhibition of Native American Maps from Central Mexico to the Arctic

by Mark Warhus

Item 3. Map of unidentified locality in Mexico, Sixteenth Century.

Introduction

Cartographic Encounters was the first major exhibition to focus entirely on maps made by the indigenous peoples of North America. The exhibition presented an overview of Native American maps and an introduction to the variety of their forms, contents, and functions. Included were examples of maps and documents from the ancient civilizations of Mesoamerica, from American Indians living in what is now the United States and Canada, and from Inuit map-makers of the Arctic.

The European invasion of North America resulted in the loss of many Native American cultural achievements. Cities, books, and works of art were destroyed in the western expansion. The maps presented here provide a window on the indigenous geography of North America. They give us a glimpse of the continent as it was perceived and experienced by its original inhabitants.

Maps as they are usually thought of today were not part of the Native American world. Rather, geographic information was carried as part of the complex "mental map" of indigenous societies and intertwined with their spiritual, historical, and cultural beliefs. Together this information formed a comprehensive world view. To understand the documents presented here, to see them as functional expressions of the cultures which produced them, it is necessary to broaden the concept of what makes a map.

Landscapes, boundaries, landmarks, routes, distances, and places of historical or spiritual importance were vital tothe American Indians' world. Throughout the continent indigenous societies developed sophisticated methods for picturing this information. These pictures were their maps; and Indians made them on stone, bark, skin, and native paper long before Europeans arrived in America. Most often these objects were mnemonic devices. Oral traditionsustained these societies, and it was primarily within oral traditions that geographic knowledge was recorded and communicated.

With the predominance of the oral tradition there was no need to create permanent records or maps. The indigenous methods for graphically expressing geographic information reflect this situation. The historical record includes accounts of Native Americans making maps whenever they were needed to show others the way or to represent important locations. These maps were often drawn on the ground or expressed in gestures. The accounts of explorers, traders, and anthropologists are filled with instances of American Indians making maps in sand, dirt, ashes, and similar transitory mediums. Many of the maps on display in this exhibit are the copied products of such encounters.

The history and spiritual life of American Indians formed a part of their views and perceptions of the landscape. The indigenous world extended across time and space in connections of kinship, in ties to the animals and resources, in networks of trade and political relations, and into the world of spiritual beings. It was not only space, but historical events, concepts, and mythologies that they mapped. Topographic features and the routes were often used as a background for portraying historical events or places of cultural importance.

Indigenous maps also played a role in the history of European exploration. American Indians supplied explorers, traders, and surveyors with geographic information and contributed to the European mapping of the continent. Indian maps informed the planning and execution of military campaigns, settled boundary disputes, and were used in the exploitation of resources. Many of the maps in this exhibition mirror the march of Western culture across the continent. They reflect the transformation of the landscape from the way it was occupied and pictured by the indigenous inhabitants to the way it has been conceptualized, pictured, and populated by cultures based in the European tradition.

Editor's Note: Mark Warhus's exhibit of Native American maps and mapping (16 June - 5 August 1993) was one of the most atttractive and intellectually stimulating cartographic exhibits ever mounted at the Newberry Library. Our visitors during the 15th International Conference on the History of Cartography and the 11th Kenneth Nebenzahl, Jr., Lectures in the History of Cartography seemed to think so, too, and we have received many requests for further information about the exhibit. We felt we owed our guests and our readers who could not attend the conference or lecture series a further glimpse of this ground-breaking show, and publish here the original exhibit captions. As a bonus, Mr. Warhus has provided a select bibliography of the materials he consulted in developing *Cartographic Encounters*. We should like our readers to know also that the originals and reproductions incorporated in the exhibit remain available for use in the library.

Exhibition List and Captions

1 Untitled sketch by an anonymous pictograph artist. Photographic reproduction courtesy of the National Anthropological Archives, Smithsonian Institution.

2 Map of San Martin de Temascaltepeque, c. 1560. Paint on native paper. Edward E. Ayer Collection, the Newberry Library.

The map of Temascaltepec, a mining district in central Mexico, is a combination of Spanish and Mesoamerican cartographic styles. Made on amatl paper, the depiction of rivers with swirls and the use of calli or house symbols to represent villages are examples of traditional Mesoamerican Indian pictorial techniques. Spanish churches and Spanish language glosses have also been placed upon the map, indicating that it was probably prepared for use in colonial administration. The map notes the villages, mines, and natural features of the area, with glosses indicating such things as "mines and irons from el pinal (minas y ierros del pinal)" next to the traditional glyph of copper tools and iron deposits in the lower left. Notes on the direction of rivers and distances give a specific location to the places shown. The map is also used to identify Spanish land claims, as in the glosses noting the "site requested by (sito que pide)," "Luis de Leon" and "Miquel Luis de Acevedo," in the upper right.

3 Map of Unidentified Locality in Mexico, Sixteenth Century. Edward E. Ayer Collection, the Newberry Library.

Like the Map of Temascaltepeque (Number 2), this map has been painted on native paper made from plant fiber. The map also uses some native symbols including the teptel symbols or place signs. The one in the middle right of the map has been modified with a tree at its top to give a more specific identify.

4 Map on skin. Size of the original 54 x 36 inches (137.2 x 91.4 cm). Photographic reproduction by permission of the British Museum, Department of Ethnography.

Skins served as an indigenous medium for maps and other images from before the European encounter, and examples are found throughout much of North America. This map is a combination of native and European elements, and was probably made in the early nineteenth century. This map was first recorded in England in 1825.

The lines on the map describe an area bounded by the Ohio River on the east (right side of the map) to the middle Mississippi on the west (left side of the map). Within this area the map includes the Illinois, Sangamon, Kaskaskia, Embarras, and Wabash Rivers (each labeled in red). The greatest concentration of geographic information is on the Wabash River where several villages are noted by circles, and a path (dotted line) follows the river's course.

In the early part of the nineteenth century the upper Wabash was occupied by Miami, Piankashaw, and Wea Indians. A loose confederation of Illinois Indians lived along the lower Kaskaskia River. By the 1840s all of these groups had ceded their land and moved out of the territory, a process of removal which may be seen in the horizontal line bisecting the lower left of the map from Fort Kaskaskia to Vincennes. The line probably indicates the boundary of recently ceded Indian lands.

5 Medicine Roll, c. 1900. Engraving on birch bark. Size of the original 61 x 14 inches (155 x 43 cm). Photographic reproduction courtesy of the Trustees of the National Museum of Scotland.

This birch bark scroll symbolically records the migration of the Ojibwas' Midewiwin or Medicine Lodge Society from its mythical beginnings in the "Great Salt Water in the East" (Atlantic Ocean) through the Great Lakes and into the area west of Lake Superior. Throughout the Northeast, birch bark was used as a medium for many things - for making tools and for recording events or inscribing pictographic aids for recalling songs and oral history. Within this highly stylized depiction are references to lakes, rivers, portages, and other geographical features encountered in the Midewiwin migration. This is a map of the movement of concepts and beliefs over time and space.

6 *Map drawn by Indians on Birch Bark*, c. 1841. Size of the original 3 1/2 x 15 inches (8.8 x 38 cm). Photographic reproduction by permission of the British Library, Map Library, R.U.S.I. (Misc.)

This is an example of a birch bark map used to convey a route message. The section made by an Indian (possibly an Ojibwa) is the piece of birch bark on which the information has been scratched; it is attached to an English copy of the map with additional annotations. Captain Bainbridge of the Royal Engineers found the map on the "ridge" between the Ottawa River and Lake Huron in 1841. The annotations state that the map was left to show the route to those who followed.

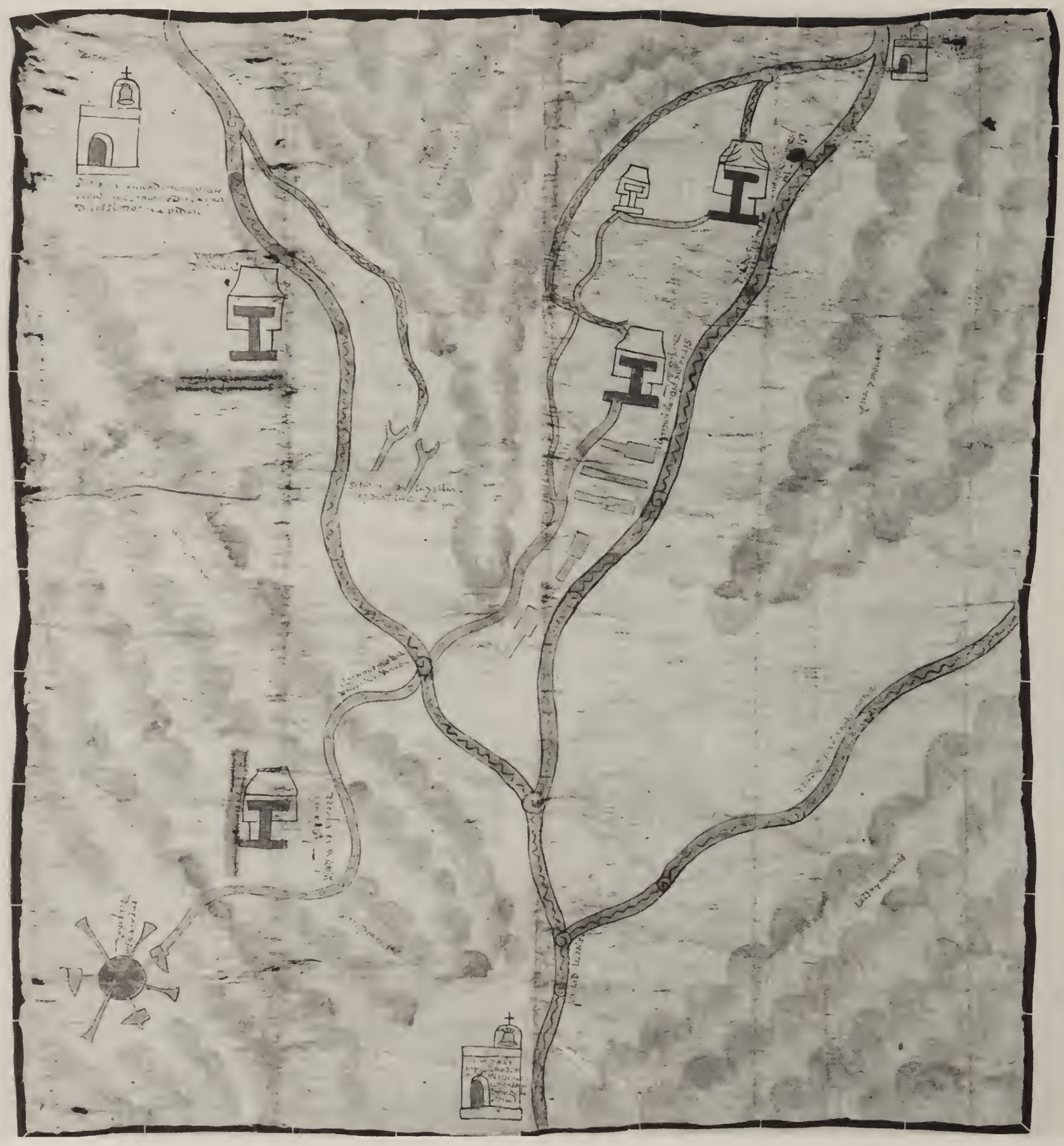
Throughout the Northeast birch bark was used as a medium for many types of indigenous documents. This map illustrates the well established Indian trade route between the Ottawa River by way of Lake Nipissing and the French River to Georgian Bay. For over two hundred years this had provided both Indians and white traders with a shorter route to Montreal than going through Detroit and the lower Great Lakes.

7 Lawrence Van den Bosh, French Indian Map, 1694. Edward E. Ayer Collection, the Newberry Library.

This map was made by Van den Bosh, an Anglican priest, based upon information given to him by a French Indian. In an accompanying letter dated October 19th, 1694, Van den Bosh explains that the map contains a description of the country, rivers, etc. on the left (west) side of the Mississippi, "reced of the French Indian." The interests of the English and the French are reflected in the annotations on the map; in the middle left there is the statement that "These Countrys are full of Indians that hate the Spaniards and love other Christians," and below that, an indication of "Mountains of Silver & Gold Mines."

The map provided the most up to date picture of the lower Mississippi valley and the coasts of Louisiana and eastern Texas.

Item 2. Map of San Martin de Temascaltepeque, c. 1560.



The Mississippi (Messacippi) River with some of its eastern tributaries is pictured on the right. The "Bay" shown so prominently to the west (left) of the Mississippi is Galveston Bay, with the Trinity River flowing into it. Around the bay, Van den Bosh's informant located several groups of Indians, including, directly north, the villages of "Lessainy (the Cenis) where Monsr. De la Sale was killed." The French Indian who described the map for Van den Bosh may have been among the Indians trading at Fort St. Louis (Starved Rock) on the Illinois river when the remnants of La Salle's party stopped on their way back to Canada.

8 Map Rock, Native American petroglyph located by the Snake River near Givens Hot Springs, Idaho. Rock, approximately 10 feet x 9 feet x 5 feet. Photograph courtesy of the Idaho State Historical Society.

Petroglyphs, marked or inscribed rocks attributed to American Indians, are found throughout North America. This one is called Map Rock because it is said to represent a map of the Snake River and the former area of the Shoshones. While this interpretation cannot be verified, the long line across the rock does resemble the course of the Snake River from its source in the lakes around Yellowstone Park. The animal and other symbols on the rock could represent the hunting areas and other resources used by the Shoshone. Located in an area of many petroglyphs, the rock may be a symbolic representation of the Indians' habitat.

9 *America del Norte, Colonias inglesas de Mapa de las _____ y costa atlántica desde Belle Isle hasta el Cabo Fear. London, 22 March 1611.* Size of the original 31 1/2 x 43 3/4 inches (79 x 109 cm). Photographic reproduction; original in the Archivo General de Simancas.

The original of this manuscript map was sent in a letter from Don Alonzo de Velasco, the Spanish ambassador in London, to King Philip III. Often called the "Velasco" map, it is the oldest recorded western map to acknowledge the contribution of American Indians. In the middle left is the legend: "All in blue is done by relation of the Indians." The highlighted areas include Lake Champlain and Lake George; the upper St. Lawrence River and Lake Ontario; the Susquehanna, Patuxent, and upper Potomac Rivers above Chesapeake Bay; and possibly the southern shore of Lake Erie.

Sources for the map are unknown, but parallels for the area set down by relation of the Indians can be found in Champlain's 1603 accounts of information supplied by Algonquin Indians and in John Smith's account of his explorations around Chesapeake Bay.

10 John Smith, *A Map of Virginia With a Description of the Countrey, the Commodities, People, Government and Religion. Written by Captaine Smith, sometimes Governor of the Countrey.* By W.S. at Oxford, Printed by Joseph Barnes, 1612. Edward E. Ayer Collection, The Newberry Library.

Like most of the European explorers, Captain John Smith made routine use of maps and geographic information provided by American Indians. On his 1612 map of Virginia he acknowledges their contribution. The key in the upper right notes that the "Signification of these marks, to the crosses hath been discovered - what beyond is by relation." In the accompanying text Smith elaborates further, "observe this, that as far as you see the little Crosses on rivers, mountaines, or other places, have beene discovered; the rest was had by information of the Savages, and set downe according to their instructions."

Smith's "Savage" informants no doubt include Indians encountered during his explorations of Chesapeake Bay, but it may be assumed that Powhatan, pictured in the upper left of the map, was a source of considerable information as well. By the time Smith was appointed Governor in 1608 Powhatan held dominion over Algonquian tribes living along the Chesapeake Bay from below the James River (Powhatan flu:) to the Potomac (Patawomeck flu:). Powhatan would have been the official source of geographic information. Smith writes that Powhatan "spared not to acquaint me with the dominions" and that once, to correct an English misinterpretation, Powhatan "drew a map of the country, upon the ground."

11 Cornelis Hendrixz, Map of the southern part of Nieuw Nederland, 1616. Size of Original 40 x 13 1/8 inches (101.5 x 33.5 cm). Photographic reproduction courtesy of Algemeen Rijksarchief.

An example of a European map containing unacknowledged geographic information supplied by American Indians, the map shows New Netherlands from a little south of Delaware Bay north to the source of the Hudson river. Most prominent on the seacoast is Sandy Hook (Sandhoek) which is given its name for the first time on a European map.

The map maker, Cornelix Hendricks (Hendrixz), was a member of a Dutch expedition retracing the voyage of Henry Hudson. Along the Hudson River (upper right) various Indian groups are shown, including the Mahicans and Mohawks (Maquaas) with whom the Dutch were eager to establish exclusive trade relations.

The southern half of the map contains information Hendricks received from Dutch traders whom he ransomed from the Susquehannock Indians (Minquaas). This section of the map probably includes information which the Dutch traders received from their Indian captors. The Delaware River is shown correctly with several of the Delaware Indian subgroups - e.g. Stanhekans - identified. To the south the Susquehanna River is mistakenly shown entering Delaware Bay and its course into northwestern New York and the land of the "Sennecas," is placed too far east. The importance of the Susquehanna River as a trade and communications route and the economic and political significance of the tribes along its upper reaches would have been emphasized over topography by the Indian informants.

12 *Map of the Country about the Mississippi Drawn by Chegeree [the Indian] who Says he has Traveled through the Country,* c. 1755. Size of the original 16 1/4 x 13 inches (41.3 x 33 cm). Photographic reproduction courtesy of Geography and Map Division, Library of Congress.

The Indian, Chegeree, is credited with the drawing on the bottom. The notes on the map and the questions and key mounted to the right may be from Chegeree's English interlocutor. The map was probably produced at the request of the English, and their questions and annotations concentrate on distances, navigable rivers, and the location and strength of the French and their Indian allies.

The most striking feature of the map, however, is the extent of the area Chegeree represented. The map provides a picture of the trade and communications networks which united the indigenous peoples of the continent. On the far left the middle Mississippi is shown with branches to the northwest (top) and southeast (bottom). The territory of the Chickasaws is noted in the lower left. A little to the right is the confluence of the

Mississippi and the Ohio Rivers, with the Mississippi turned to the north (top) and the course of the Ohio continuing across the map. The Ohio's confluence with the Wabash River is shown near the number 10. The Wabash River is pictured going northeast and leading to the Maumee River, which flows into Lake Erie upper right. The Ohio River continues across the middle of the map to the Monongahela River lower right and to connections with eastern river systems like the Susquehanna.

It is possible that Chegeree was a Twightwee or Miami Indian. At this time the Miami and related tribes lived along the Wabash and Maumee Rivers, where the detail on the map is greatest. The English notes accompanying the map concentrate on Twightwee towns as well. However, the numbers and names placed on the map and the unfinished key indicate more information was hoped for or expected from Chegeree. The reason for the unfinished account is not known, but the English notes at the bottom of the key "Christianize Indians their Friendship - Trade Extending Empire-" reveal their interest in the information.

13 *Copy of a sketch of the Monongahela, with the field of battle, done by an Indian,* c. 1755. Photographic reproduction courtesy of Geography and Map Division, Library of Congress.

A combination of European and Indian information, the map shows the meeting of the Ohio and Monongahela Rivers on the left. The field of battle mentioned in the title refers to the French defeat of General Edward Braddock's expedition against Fort Duquesne in 1755. Both Wyandot and Iroquois Indians participated in this battle and one may have supplied the information for this map.

Braddock's defeat was a major blow to the English plans to cut the French hold on the western fur trade. Fort Duquesne, built is 1754, is shown in the conventional European manner at the junction of the Ohio and Monongahela rivers. It was one of a string of French forts aimed at confining the English in the East. Braddock's approach is shown at upper right, with "Route of the Army" coming to an "x" marked "Where the Guides lost the road." The line of march then goes south through an encampment, and fords the river twice. At this point the English formed ranks and marched across a field towards a rise (labeled on the map as "Hill the Enemy took possession of soon after the beginning of the Engagement"). Here the French and their Indian allies cut down the advancing English, leaving over 700 dead and Braddock fatally wounded.

The accounts blame Braddock's defeat on the General's reluctance to use the Indian scouts which his officers, including Colonel George Washington, urged upon him. Braddock's arrogance led to his army walking into a battle for which they had no warning. On this map there is also a dotted line across the top labeled "Ridge proposed by Mr. Guest & Indians for the army to march on but not followed," which may have figured in General Braddock's defeat as well.

14 Guy Johnson, *Sketch of the River St. Lawrence from Lake Ontario to Montreal by an Onondaga Indian,* 1759. Size of the original 12 1/2 x 19 inches (29.5 x 48 cm). Photographic reproduction by permission of the British Library, Additional Ms. 57707 f.1.

A redrawing from an Indian original, the map covers part of the territory occupied by the members of the Iroquois League. The Indian geography is reflected in the names on the map. "Caghnawage," upper right below Montreal, indicates the Mohawk settlement which exists today as the Caughnawaga Reserve. A little further south "Aghquissasne" is the Mohawk word for the area that is now the St. Regis Reserve. "Oswegatchi" is the French mission of La Présentation, to which a number of Iroquois, including Onondagas, moved in the 1750's. This site's strategic importance in the control of trade and access to Lake Ontario is reinforced by the French post of La Galette pictured on the other side of the river junction.

The map presents a rather detailed picture of the east shore of Lake Ontario, noting important rivers, paths, and portages. This section is done at a larger scale than the rest of the map. A note at the bottom explains that the "great part of Ontario Lake is not particularly described." Along the southern shore of the Lake the map-maker notes the "Chenussie" or Genesee River near the western end of the Iroquois territory. Continuing around Lake Ontario the French settlements of Niagara, Toronto (Tarounda), and Fort Frontenac (Cadarach) are shown.

15 *Sketch-Plan of Lake Neepigon,* [1869]. Size of the original 20 3/4 x 25 1/2 inches (52.7 x 65.2 cm). Photographic reproduction courtesy of National Archives of Canada, NMC 21734.

Lake Neepigon (Nipigon) lies directly north of Lake Superior. This map is a combination of Indian and white information used for a survey of the lake. The notes in the upper right give the "former" Indian name for the lake as "Am-neepigon" and "Anipee gon" and lists the Chippewa contributors. The first name is unreadable, but Windigo (Chief) is credited with the "N.E. side L. Neepigon," followed by "another Neepigon Indian." The final entry notes that the map was "corrected by seven other Indians - and others." The results of this map-making by committee can be seen in the overlay of contour lines in the lower right.

Chief Windigo's lodge is noted at upper right and the Gull River Indian Reserve at upper left. Both are marked with the British flag. Just as these flags connote the allegiance - or at least control - of the Indians, the names applied to the landscape indicate the new geography. A number of Indian words remain on the map but most of the bays, points, and islands have been given English names. The islands in the lower right have been reserved for the champions of English literature. Shakespeare is appropriately given the largest island; scattered around him are such fellow scribes as Scott, Burns, Byron, Johnson, and Chaucer. Such a toponymic make-over was meant to honor the Canadian surveyors' heritage, although the significance of these names must surely have been lost on the area's indigenous inhabitants.

16 *Indian map of route from Waswanipi to Mistassini - Waswanipi post 14th Augt., 1896.* Size of the original 20 x 12 inches (50.5 x 30 cm). Photographic reproduction courtesy of National Archives of Canada, NMC 117726.

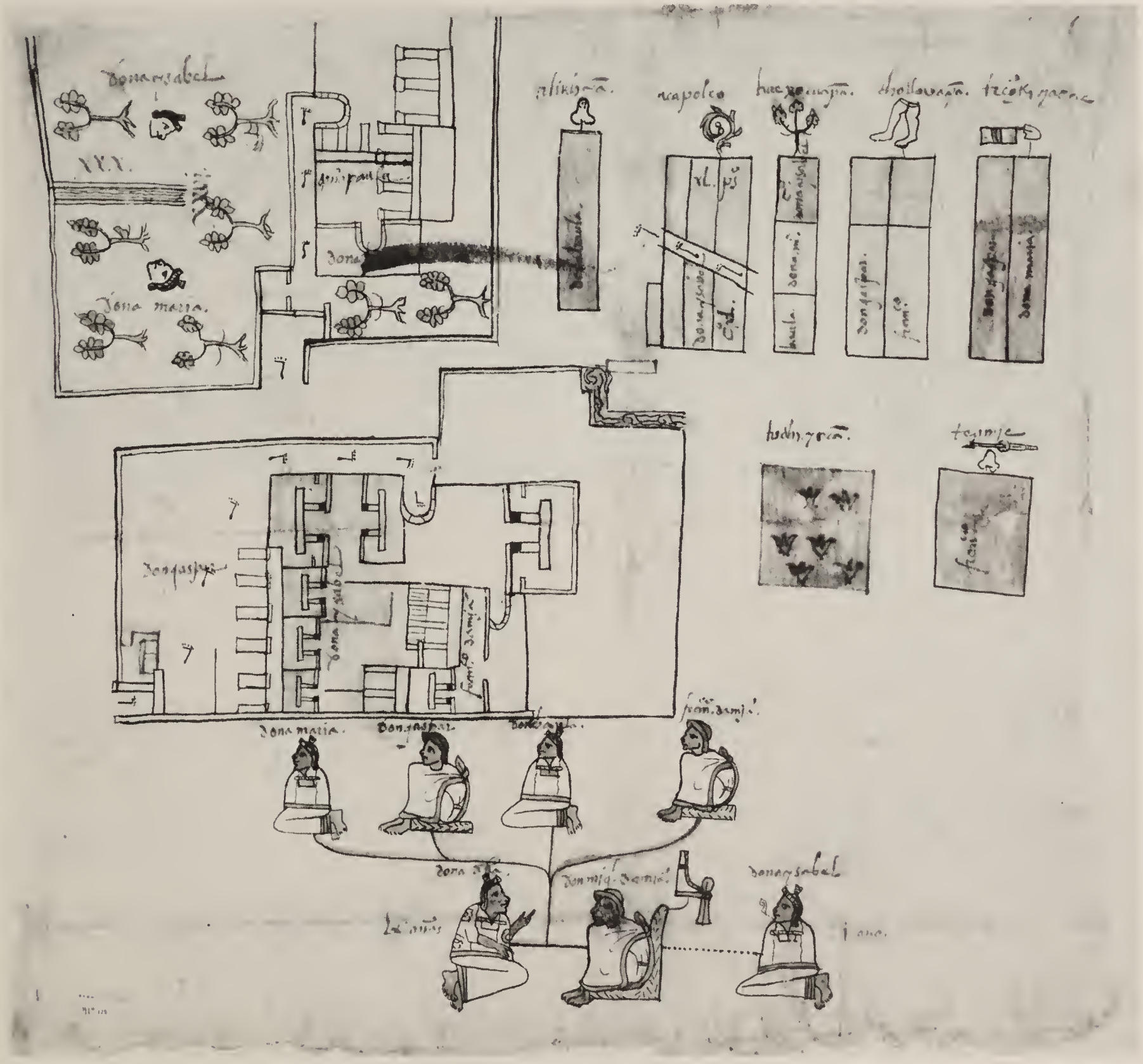
The map is an Indian drawing with annotations made by the Canadians who solicited the information. The map, in which east is at the top, covers an area in central Quebec from Waswanipe Lake, where the Hudson's Bay Company's (H.B. Co.) post is shown lower right, through the chain of lakes, rivers, and

portages, to Lake Mistassini upper left. This was an area inhabited by Cree and Ojibwa Indians. The depiction of river courses, rapids, portages, and the stylized lakes with their islands are characteristic of North American Indian map-making. Indian names have also been placed on the map along with English language notes on locations, distances, and routes.

Robert Bell, whose name can be seen at the bottom of the map, was a member of the Geological Survey of Canada. This map was solicited as part of the national survey. The notebook of Bell's assitant, R.W. Brock, records that he was planning a survey of the area described on the map and notes that he "Had a long talk with the Indians about the route we intended to follow to Mistacene and the rivers in the neighbourhood. A good deal was added to the .... map information."

17 Fray Bernardino De Sahagún, The Florentine Codex, or *Historia general de las cosas de Nueva España*, 1578. Mexico, Archivo General de la Nación, 1979. Edward E. Ayer Collection, the Newberry Library.

The making and use of maps among the Aztecs and other Mesoamerican Indians is documented in the Florentine Codex. Compiled under the sponsorship of the Spanish Fransciscan missionary, Sahagún, the codex or Historia records the pre-contact beliefs and practices of the Aztecs as well as their account of the Spanish conquest.



Item 18. Document relating to the descendants of Don Miguel Damian, 1576.

Working with native scribes and leaders, Sahagún organized the Historia in twelve books of parrallel columns of Nahuatl (the Aztec language) and Spanish text. Many of the illustrations are in the native pictorial style. Among the pictures of Aztec life is this illustration of their using a map in planning and conducting warfare. The text describes how the ruler "determined, by means of a painted [plan], how was placed the city... and in what places entry could be made."

18 Document relating to the descendants of Don Miguel Damian, 1576. Paint on native paper. Edward E. Ayer Collection, the Newberry Library.

The document provides insight into the Mesoamerican conceptualization of geography and genealogy. Pictorial evidence of the history of who owned the land was often more important than depicting the land in a geographical sense. In the case of Don Miguel Damian, the tradition is carried on in this pictorial statement of his will. Edward Seler provided the following interpretation: Don Miguel Damian is pictured in the bottom center. His closed eyes indicate that he is dead and the ceremonial hat behind him indicates his noble position. A line connects Don Miguel with his wife, Doña Ana, and a line leads from their union to their four children. To the right of Don Miguel Damian a broken line extends to his illegitimate daughter, Doña Ysobel.

The property of Don Miguel - depicted with such native elements as footprint paths and glyphs for the various crops - consists of two farms and seven fields. The large farm in the center is surrounded by a corral. The farm in the upper left is bordered by three orchards. Don Miguel Damian divides his property among his children - placing their image or name on the alloted parcel - including his illegitimate daughter Doña Ysobel, who is given parts of both the farms and the fields.

19 *Lienzo de Miacatlan,* c. 1829. Copy of Sixteenth-Century original. Edward E. Ayer Collection, the Newberry Library.

The Lienzo de Miacatlan is from the Tetlama-Miacatlan region of Morelos, Mexico. The original is painted on a large cloth. Over fifty Mesoamerican lienzos are recorded, and they form a distinct type of pictorial manuscript. Lienzos were used to record village boundaries, important events in village history and the genealogy of the village nobles. They function as a community charter, fixing the space of the community and presenting the credentials of its rulers.

Painted in the native pictorial style, the Lienzo de Miacatlan presents the boundaries of the community's land in the sequence of place signs which run along the top and right border. While not shown in a geographical or distance relationship, the boundaries marked off by the place signs would be easily recognized by a native. In the center a marriage is depicted, possibly being the foundation of Miacatlan's ruling family - pictured in the sequence of rulers below. A circle encloses depictions of rulers or defenders of the village with the church at its center. Along the other boundaries of the lienzo typical native cartographic elements include the paths with footprints on them, place signs, and depictions of important historical events.

While no pre-conquest lienzos are known, the medium is believed to have pre-conquest origins. The mixture of Spanish and Nahuatl elements on the Lienzo de Miacatlan reflects the historical importance of these community charters. They were accepted as valid land titles in the Spanish colonial courts and are still legally recognized today.

20 Two Maps from the Hacienda de Santa Iñes, 1569. Edward E. Ayer Collection, the Newberry Library. Purchased with the support of the Arthur Holzheimer Map Fund.

The Hacienda de Santa Iñes was a plantation in the Valley of Mexico owned by the Jesuits. The farm helped to support their school, the Colegio de Tepotzotlan in the nearby town of the same name. These two maps were made during a dispute over water rights in 1569. The colored map concentrates on the Hacienda itself. In a mixture of Spanish and native style the map shows the five churches on the Hacienda and the smaller houses of the Indians. The cultivated fields are shown in characteristic rectangular forms and an unidentified crop is pictured. The other source of the Hacienda's wealth, sheep, are indicated by the corral with a sheep pictured inside it near the center of the map and the sheep pen ("corrales") pictured near the top center of the map. The road leading to one of the churches and a road crossing the Hacienda are shown in the characteristic Indian style using footprints.

The black and white map appears to be another view of the area. It identifies individual properties and irrigation canals. While somewhat more Spanish in execution the map does retain elements of native cartography. Across the top of the map the river "rio de bal verda" is shown using the characteristic swirl to depict flowing water. The irrigation canals "aseguira" are identified, and the farms or estansas of two of the Jesuits are shown. In the lower center of the map the town of St. Francis ("sn fran co") is pictured with its grid of streets around the central church. The Indians' homes are laid out along the river. The road from here - marked in footprints - joins up with a larger path that cuts diagonally across the map. On the left another road is pictured; perhaps it is a highway, since it includes the depiction of horse's hoofs along with the native footprint symbols.

21 *Mapa Sigüenza.* Copy of Sixteenth-Century original. Edward E. Ayer Collection, the Newberry Library.

Although somewhat European in execution, the Mapa Sigüenza is based on the traditions of indigenous Mesoamerican cartography. It is first and foremost a historical rather than a geographical document. The map tells the story of the migration of the Aztec people from their mythic homeland, Aztlan - pictured as an island in a lake in the upper right - to the founding of their capital Tenochtitlán (Mexico City). The map uses space instead of time to relate the historical and genealogical events. At the beginning of the journey the leaders of the tribe are identified by the name glyphs attached to their heads. The Aztecs then follow the path marked by footprints through both time and space. Along the way each site at which they stopped is identified by its particular place-sign. The discs painted next to many of the place-signs indicate the number of years the Aztecs stayed.

Throughout most of the migration the geography of the journey is not recorded. Rather than the location of the stopping places the map presents the sequence or history of events in the

Item 20. Colored map from the Hacienda de Santa Iñes, 1569.

foundation story. When the Aztecs arrive at Chapultepec, the Hill of the Grasshopper, located prominently on the left side of the sheet, the geography and relative locations of places become part of the story. At Chapultepec the Aztecs had entered the area around Lake Texcoco - represented as a marshy swamp cut by green canals. After further migrations they settle in and create Tenochtitlán - pictured glyphically as a nopal cactus on a rock in the middle of the shallow lake. From here the Aztecs would rule one of the largest empires on the North American continent.

22 Frontispiece of the Codex Mendoza, redrawing by Augustine Aglio for Edward King, Viscount Kingsborough, 1830-1848. Edward E. Ayer Collection, the Newberry Library.

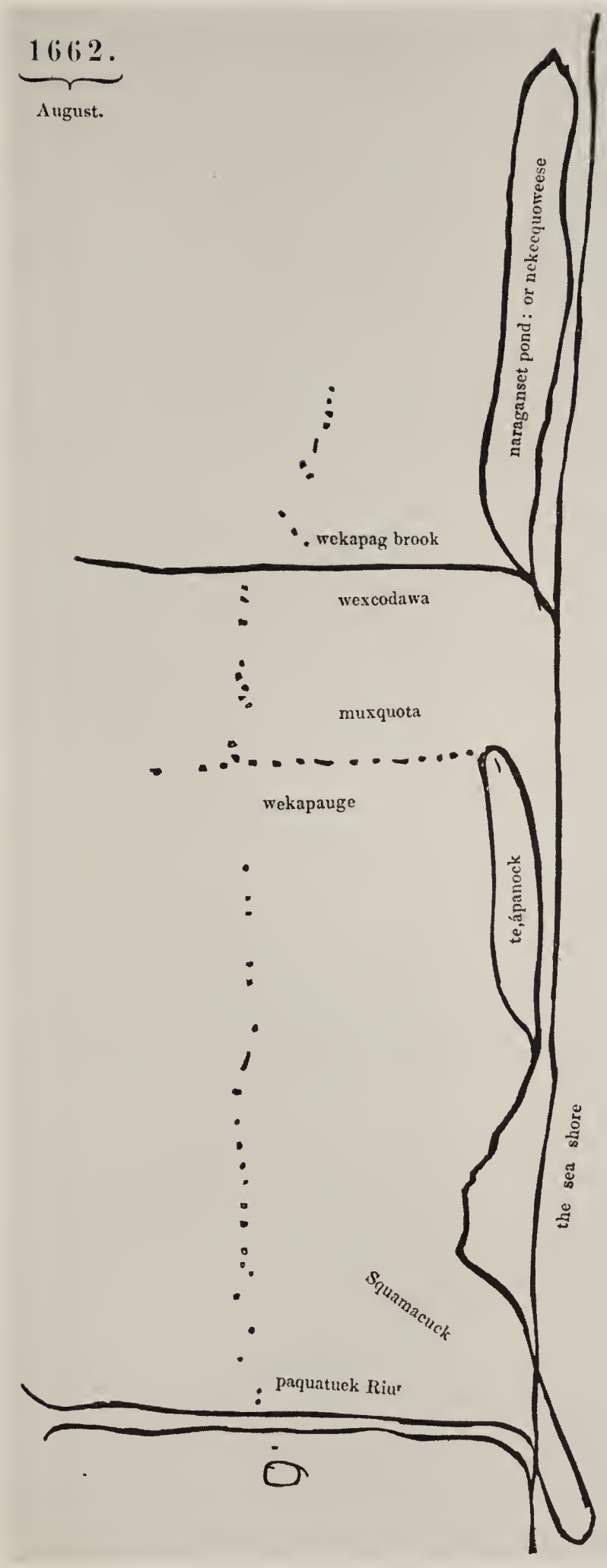
Tenochtitlán, the capital city and center of the Aztec empire, is represented here. Commissioned by the viceroy of New Spain in 1541, the Codex Mendoza relates the history of the wars and conquests of the Aztec Empire. The frontispiece is a map which pictures the island city of Tenochtitlán with a border of blue waters and the canals running from corner to corner dividing the city into its four great quarters. The count of the years are placed in the border noting the two hundred years since the city's founding (given here as 1325) and adding the element of time to this conceptual geography.

At the time of the Spanish conquest (1521) Tenochtitlán was the center of one of the largest political entities in the New World. One hundred and fifty thousand people lived on the island alone and over 1,000,000 inhabited the surrounding valley. Tenochtitlán is pictured in the center of the frontispiece with its place sign - the nopal cactus growing out of a rock - and embellished with the eagle that was part of the foundation story. Tenochtitlán's central position is further emphasized by the seated figures of the founding clan leaders, each identified by the attached name glyph. The Codex establishes both the geography and lineage of the city, but unlike the Lienzo de Miacatlan (Number 19) the map of Tenochtitlán does not include a boundary. The capital of the Aztec Empire was the center of the cosmos. The waters surrounding the island capital metaphorically become the waters that surround the earth and the four quarters outlined by the canals become the four quarters of the cardinal directions.

Item 22. Frontispiece of the Codex Mendoza, redrawing by Augustine Aglio for Edward King, Viscount Kingsborough.

1662.

August.

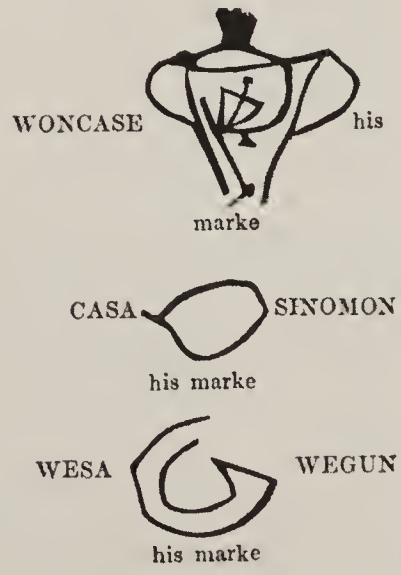


Plan of the Pequot Country and Testimony of Uncas, Casasinomon and Wesawegun.

[Mass. Archives, Vol. 30, p. 113.]

In New London this 4th of August 1662 Woneass Sagamore of Mohegan by Request of Capt George Denison Appeared before me, and this aboue draght being drawne he declared to my vnderstanding and afirmed that at what time the English did Conquer the Pequids, theire Country did Reach to a brooke ealled weex· eo· da· wa which brooke falls into the end of that water or pond ealled nekeequoweese & that the land falling betweene that ℄ the pond ealled teapanocke, Called by them muxquota is ℄ was then Pequit Land, the same is afirmed by Casasinamon ℄ that he being then a boy vsed there to driue theire (to say for the Pequids) deere into that neck of Land, allso weesawegun, afirmeth the same, and that eastward of that brook weexcodawa, is ℄ was Naraganset Land belonging to Ninagrads and his heires by mariage of Harmon Garets sister: —

JOHN TINKER Asist^t,



Item 23. "Plan of the Pequot Country," from *Records of the Colony of New Plymouth in New England*, vol. 2, 1653-1679.

23 "Plan of the Pequot Country," in *Records of the Colony of New Plymouth in New England*, vol. 2, 1653-1679, David Pulsifer, Editor. Boston: from the Press of William White, 1859. Edward E. Ayer Collection, the Newberry Library.

This map, a printed copy of the original, was entered into the Plymouth Colony Records on August 4, 1662 by John Tinker. The map was solicited as part of an attempt to settle the dispute between the Massachusetts and Connecticut Colonies over who was responsible for the remaining Pequot Indians and who, therefore, owned the Pequot lands. The three Indian representatives, who probably drew the original map and supplied the place names were Uncas (Woncase), chief of the Mohegans a tribe competing with the Pequot; Casasinomon, a Pequot administrator; and Wesawegun, possibly a Narragansett Indian. The Pequot to whom the map refers had been nearly wiped out in the Pequot war of 1637 and were now subjects of the colonists. It is likely that the circle at the lower end of the map represents what was left of the Pequot territory in 1662, a small settlement near present-day Stonington, Connecticut, on the other side of the Pawcatuck river (paquatuck Riur) from the bulk of their former lands.

24 Untitled Map by King Phillip and John Sassamon, 1668. Records of Plymouth Colony [MPLms I(1):21). Size of the original 20 1/2 x 13 inches (52 x 33 cm). Photographic reproduction by permission of Plymouth County Commissioners.

This map was copied into the Plymouth Colony Records from an original made by Metacomet (also known as King Phillip), chief of the Wampanoag Indians. Metacomet's father, Massosoit, was one of the Indians who originally welcomed the Plymouth settlers.

After succeeding his father as the Sachem of the Wampanoags, Metacomet struggled to maintain close ties with the English and protect his people's lands from their continued encroachment. The endorsement with the map notes that "I Phillip ame willing to sell the Land within this draught; but the Indians that are upon it [the land] may live upon it still..." Phillip also "set(s) downe all the principall names of the land wee are not willing should be sold."

Phillip's attempt to keep land and dignity for the Wampanoags ultimately failed. In 1675 he led the uprising called King Phillip's War, briefly uniting Indians from Rhode Island to Vermont and New Hampshire in a final desperate resistance to the New England colonists. The war ended with Phillip's death and the virtual extinction of a large part of the Wampanoags.

25 *Records of the Colony of New Plymouth in New England*, Vol. 12, *Deeds &c*, vol. 5, 1620-1651, *Book of Indian Records For Their Land*, David Pulsifer, Editor. Boston: from the Press of William White, 1861. Edward E. Ayer Collection, The Newberry Library.

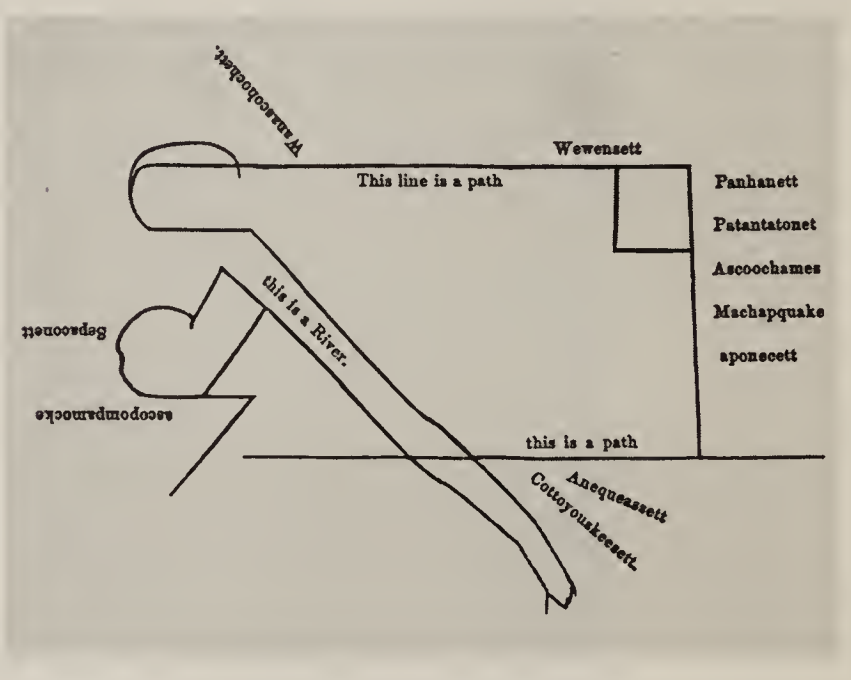
King Phillip's (Metacomet's) map (Number 24) as it was redrawn for printing in the official record of the Plymouth Colony.

26 *This Description is given from an Indian called Jackanapes*, 1681. Photographic reproduction courtesy of Maryland State Archives/ GOVERNOR AND COUNCIL (Proceedings) R [MSA S 1071-8].

This map is a redrawing of the information given to Rando Brandt by an Indian called "Jackanapes." The Indian is described as a Mattawoma or Mattawoman, one of the Algonquian-speaking tribes from the Chesapeake Bay.

The area shown on the map is the upper part of the East Branch of the Susquehanna River at the junction with the Chemung and Cohacton Rivers and north into the Finger Lakes region of present day New York State. Across the top of this area the five members of the League of the Iroquois are represented by circles or groups of circles: from east to west, the Mohawks (Cannagains), Oneidas (Wittassons), Onondagas (Annodoguns), Cayugas (Quiaquos), and Senecas (Sinniquos). The "Branch of Said River" and the "greate River that comes into the Bay" is the East Branch of the Susquehanna before and after its junction with the Chemung near present-day Athens, New York.

Mr. Brandt's notes give the number of Susquehannock Indians among each of the Iroquois tribes. In 1675 the troops of Maryland and Virginia had attacked the Susquehannocks, forcing many of them to take refuge among the Iroquois. The Susquehannocks continually urged their Iroquois hosts to attack the Maryland colonists and their Indian allies; thus Rando Brandt's concerns about the number of Susquehannock with each tribe and if relations were "not good with them."



Item 25. King Phillip's (Metacomet's) map, redrawn for the *Records of the Colony of New Plymouth in New England.*

27 *Archives of Maryland*, Vol. 15, *Proceedings of the Council of Maryland 1671-1681*. William Hand Browne, Editor. Baltimore: Maryland Historical Society, 1896. Edward E. Ayer Collection, the Newberry Library.

Brandt's copy of Jackanapes' map (Number 26) as printed in the published Archives. The surrounding entries - also by Rando Brandt - provide a context for what he calls a "rude Draught of What I recd: from an Indian...." Brandt suggests meeting with the "forreigne Indians" (the Susquehannock Indians identified on the map) and that he "treate with them." He also asks for instructions, "in case I cannot bring the fforreign Indians to any reasonable complyance." The threat presented by the Susquehannock and their Iroquois allies must have been substantial, for Rando Brandt notes that in the case of hostilities he would be "loth to sacrifice so many good men... neither would be an instrument to create a warr with so potent an Enemy."

28 Rufus Alexander Grider, *A Collection of Pictures of Wampum and Impliments Made & Used by the Iroquois Indians*. Manuscript Scrapbook, 1883-97. Edward E. Ayer Collection, the Newberry Library.

This page of Rufus Grider's scrapbook shows his paintings of Iroquois Wampum Belts. Wampum belts made of shell beads were a highly valued commodity among many of the Iroquoian speaking Indian tribes of the Northeast. It became necessary for councils, treaties, and other important occasions to be accompanied by the exchange of wampum belts. These would serve as records of the agreements and show the seriousness and sincerity of the parties involved. The belts pictured here represent important events in the League of the Iroquois including an exchange of prisoners and the installation of a new chief. The third belt is said to represent the Iroquois League. At the bottom the Mohawks guard the "east door" of the League near Albany. The white line of wampum or "peace path" extends through the locations of the five tribes and unites them, while the cross bar of white beads, extended by a point near the top of the belt, represents the Senecas on the "western door" in the area east of Buffalo, New York today.

29 *Draught of land desired by the Delawares* .... Copy by Charles Thomson of map presented by Teedyuscung, July 30, 1757. Size of the original 12 1/2 x 7 1/2 inches (31.5 x 19 cm). Photographic reproduction; original in Record Group 26, Provincial Council Records, Pennsylvania State Archives.

Teedyuscung, a chief of the Delaware Indians, presented the original of this map during a treaty council called to make a peace between the colonists of Pennsylvania and several Indian groups who were attacking settlers on the western edge of the Colony. Among those present were William Denny, Governor of Pennsylvania; George Croghan, deputy superintendent of Indian affairs under Sir William Johnson; and Teedyuscung, representing several allied groups of Indians along the Susquehanna. The Minutes of the Provincial Council of Pennsylvania record the proceedings:

Teedyuscung complains that "Lands have been bought... from Indians who had not a Right to sell, and to whom the Lands did not belong," and that, "contrary to agreement or bargain, [the colonists] have taken in more Lands than they ought to have done...." For this he demands compensation.

The Governor, while not wishing to recognize the legitimacy of Teedyuscung's complaints, asks George Croghan to "ascertain the place they have in View (for a settlement)."

Croghan's letter of reply, written by Charles Thomson, includes what the record refers to as this "rude uninteligable Sketch of the Country" along with Teedyuscung's explanation:

> With respect to our Settlement, we intend to settle at Wyoming, and we want to have certain Boundaries fixed between you and us, and a certain Tract of Land fixed, which it shall not be lawful for us or our Children ever to sell, nor for you or any of your Children ever to buy. We would have the Boundaries fixed all round, agreeable to the Draught we gave you, that we may not be pressed on any side, but have a Certain Country fixed for our use and the use of our Children for ever.

30 James P. Howley, *The Beothucks or Red Indians: The Aboriginal Inhabitants of Newfoundland*. Cambridge: Cambridge University Press, 1915. Edward E. Ayer Collection, the Newberry Library.

31 Maps and drawings by Shanawdithit, 1829. Photographic reproductions courtesy of the Newfoundland Museum.

Shanawdithit, a Beothuk Indian, made several maps and drawings when living among the English in St. John's, Newfoundland. On her maps Shanawdithit records both her experience of the land and the demise of her people, the Beothuk Indians of Newfoundland.

The Beothuks, often referred to as the Red Indians because of their habit of spreading powdered red ocher mixed with oil or grease over their hair and body, once spread throughout the island of Newfoundland and maintained contact with allied Indians on Labrador. With the beginning of European contact in the early 1500's the Beothuks began to decline as they suffered the ravages of imported disease, were warred upon by their newly armed Micmac neighbors, and lost their resources and their lives to the steady encroachment of European fishing, hunting, and trapping. Unlike other Indian groups who formed trading or military alliances with the English or French, the Beothuks retreated into the interior of the island and kept away from contact with whites. This retreat left them without access to needed resources and vulnerable to the increasingly frequent attacks by white settlers, who boasted of the number of Red Indians they murdered in their campaign to kill off the competition for the island's resources.

By the early nineteenth century an effort to contact the Beothuks and bring them into "civilization" began. It was an effort made too late. The Beothuks had been reduced from a population of approximately 400 in 1768 to a few families struggling to survive along the Exploits River and the eastern end of Red Indian Lake where the drawings made by Shanawdithit begin.

Shanawdithit - also known as Nancy - was captured in 1823. She spent five years working as a servant before being taken to

live with W. E. Cormack the founder of the Beothuk Institution in St. John's. Cormack learned of Shanawdithit's artistic abilities and encouraged her drawings. It is Cormack's notes which appear on the drawings in which Shanawdithit indicated Indians in red and the Europeans and geographic features in black pencil.

At her death in 1829 the *Times* obituary referred to Shanawdithit as, "the last of the Red Indians or Beothicks, ...a primitive nation, once claiming rank as a portion of the human race, who have lived, flourished, and become extinct in their own orbit. They have been dislodged, and disappeared from the earth in their native independence in 1829, in as primitive a condition as they were before the discovery of the New World."

Sketch I by Shanawdithit, *Captain Buchan's visit to the Red Indians in 1810-11 when the two Marines were killed,* 1829. Size of the original 11 x 17 1/4 inches (27.9 x 43.8 cm). Collection of the Newfoundland Museum.

This sketch relates the ill-fated attempt of Lieutenant Buchan of the Royal Navy to make contact with the Beothuks. Because of their long experience of disasters at the hands of whites, the Indians fled at the first opportunity, killing the two Marines Lt. Buchan had left to watch over them. The map indicates the various stopping places and the routes of arrival and escape around the northeast arm of Red Indian Lake and the Exploits River. In the upper right Shanawdithit includes representations of her father's and uncles' wigwams or mamateeks. Shanawdithit made a census of the Beothuk camps shown around the lake, which at that time had a total of 72 people.

Sketch II by Shanawdithit, *The Taking of Mary March on the North side of the Lake,* 1829. Size of the original 17 x 21 3/4 inches (43.2 x 55.2 cm). Collection of the Newfoundland Museum.

The sketch pictures "2 different scenes & times." The lower half again relates the visit of Captain Buchan to the southeastern shore of Red Indian Lake. The upper half shows the capture of Shanawdithit's aunt Demasduit (Mary March) in 1818. In a continued attempt to make contact with the Beothuks, the governor of the island had offered a one hundred pound reward to any one who would bring a Red Indian to St. John's. After accusing the Indians of thievery, a party of English - including the local judge - surprised Shanawdithit's camp, took her aunt captive, and shot her uncle (Chief Nonosgawsut) when he tried to prevent them from carrying off his wife to collect their reward. The capture and fight are pictured in the middle right; Shanawdithit's uncle's body is shown lying on the ice where he was shot.

Sketch III by Shanawdithit, *Captain Buchan Carries up the body of Mary March in January 1820,* 1829. Size of the original 17 x 22 inches (43.2 x 55.9 cm). Collection of the Newfoundland Museum.

In commenting upon this sketch Cormack noted "the extraordinary minuteness of topographical detail." The map includes over 100 miles of the Exploits River from the tide water to Red Indian Lake and the greater part of Red Indian Lake itself. Shanawdithit's picture includes "every fall, rapid and tributary or other remarkable feature ... laid down" with such accuracy that Cormack had "no difficulty in recognizing (them) from my own.. survey."

The historical content of the map relates the last visit of Captain Buchan to the Beothuks in 1820 when he returned the body of Shanawdithit's aunt Demasduit (Mary March) who died not long after her capture. The legends tell of Captain Buchan's efforts to return the body and adds another tragic note: Along the lake it is noted that "Mary March's child died here 2 days after its mother was taken." Cormack's notes ends with the assessment that, "The Tribe had decreased much since 1816 (1811), for it would appear that in 1820 their number only amounted to 27 in all."

Sketch IV by Shanawdithit, Untitled sketch of Newfoundland between Exploits River and Badger Bay, 1829. Size of the original 12 1/4 x 15 inches (31.1 x 38.1 cm). Collection of the Newfoundland Museum.

This sketch shows the Badger Bay watershed just north of the Exploits River and records the last sad account of the Beothuks of Newfoundland. The map shows the four mamateeks where the tribe was camped in March 1823. Shanawdithit lists 27 persons in all, most of whom were her cousins and other family members. Cormack's notes relate Shanawdithit's story of the loss of over half these people due to deprivation and persecution. At the original camp six died from starvation. Shanawdithit's uncle and cousin were shot when they went out in search of food. The remaining Beothuks moved their camp to a spot where four more members of Shanawdithit's family died. In April of 1823 Shanawdithit left with her mother and her sister for the seacoast where they were captured and Shanawdithit's contact with her people ceased. On the map Cormack's repeated calculations result in a total of 12 Beothuks alive on the island. Shanawdithit's map is the last substantiated record of the existence of Beothuks in Newfoundland.

Sketch VI by Shanawdithit, Untitled drawings of Mamataks, 1829. Size of the original 9 7/8 x 7 3/4 inches (24.8 x 19.7 cm). Collection of the Newfoundland Museum.

In addition to five drawings of maps, Shanawdithit produced drawings of several artifacts of Beothuk life. This one shows both a winter and a summer wigwam or mamatak (mamateek), the former displaying the octagonal shape noted by Captain Buchan on his first visit to the Beothuks in 1810. A smoking or drying house is also shown.

32 Moses Norton's draught of the northern parts of Hudson Bay, c. 1760. Size of the original 35 x 26 inches (88.7 x 64.7 cm). Photographic reproduction courtesy of the Hudson's Bay Company Archives, Provincial Archives of Manitoba.

Moses Norton, the factor of the Hudson Bay Company's fort on the Churchill River at Hudson's Bay, drew this map from information supplied by Indians. He made the map to aid the Hudson Bay Company's efforts to find a rumored copper-mine and a river which would provide access to the interior. Most probably

Norton's informants were Northern (Chipewyan) Indians with additional information supplied by the more southerly Cree.

Norton's draught provides a glimpse of the routes and networks used by Subarctic Indians which can be more fully seen on Matonabbee's map (Number 33). The map reflects the indigenous drawings and oral information Norton used when compiling it. The indigenous cartographic technique of shortening and distorting space to fit the medium is evident in the placement of rivers and paths on the paper. The use of continuous lines to show the different rivers, lakes, portages, and paths that actually comprised a route is typical of an indigenous "mental map" of the lay of the land, and the routes between seasonal hunting and gathering grounds.

33 *Captain Mea'to'na'bee & I'dot'ly'a'zees Draught*, c. 1767-1768, by Moses Norton. Size of the original 27 x 56 inches (68.6 x 142.2 cm). Photographic reproduction courtesy of the Hudson Bay Company Archives, Provincial Archives of Manitoba.

A redrawing of a lost Indian original, this map is called Matonabbee's map for one of the Chipewyan Indians who made it. In 1762 Moses Norton, the commander of Fort Churchill, requested that the Indians "go & trace to ye mouth of the Largest Rivers to ye Northward." Matonabbee and Idotlyazee returned in 1767 with "a Draught of ye Coast..." Norton eventually redrew the map and added annotations.

The map covers an area from the Churchill River on Hudson's Bay to the Copper River where it enters the Arctic Ocean plus the interior of parts of Manitoba, Saskatchewan, and the Northwest Territories. The map is oriented from Great Slave Lake, which is pictured in recognizable outline in the left center. The rivers and routes radiating from this lake reflect its central position in the trade, hunting, and social networks of the region.

Like many North American Indian maps, it is easy to read once one recognizes the proportional scale and orientation. The scale is largest in the area of greatest cultural interest, with detail diminishing with distance. The orientation of the map is based on the main routes of travel, which typically follow river drainage. For the Hudson's Bay Company, Matonabbee's map was an early glimpse of an extensive and unknown area. To the Crees, Chipewyans, Dogribs, and Copper Indians of the region the map would be a recognizable picture of territories covered in their annual cycle of hunting and fishing.

34 Untitled map showing "the route of my forefathers - the land the we have always claimed," c. 1837. Size of the original 41 x 27 inches (104 x 68.5 cm). Photographic reproduction courtesy of the National Archives and Records Administration.

This map was made by an Iowa Indian and presented at a Council of Sac, Fox, and Iowa chiefs and braves held in Washington, D.C. on October 7, 1837. The council was called to address their conflicting land claims arising out of the 1825 Treaty of Prairie du Chien. Non chi ning ga, or No Heart, an Iowa Chief, presented the map to the Commissioners and referred to it when addressing the Council. The map, he said, represented, "the route of my forefathers, it is the land that we have always claimed from old times we have the history we have always owned this land it is ours it bears our name."

The map is a picture of both space and time. The diagonal line going from lower left to upper right is the Mississippi River with the Missouri River as the main line intersecting in the lower left. Connected to these two rivers are the networks of tributaries in the Mississippi and Missouri River valleys. The area of the map extends from Green Bay in northeastern Wisconsin south to St. Louis and west into Kansas, Nebraska, and the Dakotas. Across this expanse the Iowa map-maker has pictured - with circles for settlements and dotted lines for the course of movement - the migrations of his people. The time period depicted on the map begins before European contact when the Iowas were one of the Siouan-speaking tribes living around the Great Lakes. Their migrations took them through the prairie region and, with the acquisition of horses, on to the Great Plains. Several of the settlements noted on Non chi ning ga's map can be found in the historical record.

Non chi ning ga's map provides a glimpse of the conflicting concepts of land use and land ownership that existed between American Indian nations and the expanding United States.

35 Not-chi-mi-ne (No Heart), in *History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs*, vol. 2. Thomas McKenny and James Hall, Esq. Philadelphia, Daniel Rice and James G. Clark, 1842. Edward E. Ayer Collection, the Newberry Library.

No Heart, pictured here, is identified as a peace chief of the Ioways from Snake Hill on the Missouri. He sat for this portrait during a visit to Washington D.C. in 1837, the same year in which Non chi ning ga (No Heart) presented the map showing the "route of my forefathers" (Number 34) as evidence of the Iowas' land claims. Although the biography on the facing page does not refer to No Heart's actions at the Council, it is possible that this is a portrait of the chief who presented the map of "the land we have always claimed."

36 Untitled map of the Colorado River, giving the names and positions of various tribes and tributaries. From the notebook of Lt. Amiel W. Whipple, February 22, 1854. Size of the original 3 1/2 x 5 3/4 inches (9.5 x 14.5 cm). Photographic reproduction courtesy of the Oklahoma Historical Society.

In 1853 Lieutenant Amiel Weeks Whipple was commissioned to explore and survey a possible southern route for a railroad from the Mississippi River to the Pacific Ocean. Whipple's expedition was part of a massive effort made to find the best route for linking the states with the territories recently acquired in the Mexican-U.S. War. In outfitting the expedition Whipple was instructed to "make scientific observations on the nature of the land... the plant and animal life... and the location, character, habits, traditions, and language of the Indian tribes."

Whipple's journals provide a daily record of his encounters. On several occasions he obtained maps from Indian informants. This one is a redrawing in Whipple's hand of a map made by the Chief of the Chemehuevis, a Paiute band living along the banks of the Colorado River on what is now the boundary of California and Arizona. In his notes for February 22, 1854 Lieutenant Whipple describes the cultivated fields in the bottomland surrounding the Paiute village and how - while the expedition spent

the night - the chief provided a vocabulary of his language and drew "a sketch of this country, giving the Pai-Ute names of tribes, and the rivers where they dwell."

The map notes the Paiutes (Pah Utes) and Mojave villages north of the Hah-cu cha Pah or Bill Williams/Santa Maria River, the location of the Chemehuevis (Chim e we vitz) where the map was made, and the Chuchan or Yuma Indians south along the Colorado (Un-cah Pah) near the junction of the Gila River (Rio Gila).

37 Map from the Rio Grande to the Pacific Ocean, 1853-4. Map number 2 in the *Report of Explorations and Surveys*, Senate Executive Document Number 78, 33rd Congress, 2nd Session. Washington: Beverly Tucker Printer, 1856. General collection, the Newberry Library.

Published as part of the Pacific Railroad Surveys, this is the second map of the route near the 35th Parallel explored by Lieutenant Whipple. Near the junction of the Colorado River with the Santa Maria River are shown the lands of the Paiutes (Chemehuevis) and Mojaves, first noted on Whipple's Indian maps.

38 Apache Indian drawings, c.1900. Edward W. Ayer Collection, the Newberry Library.

These drawings, made by an unknown Apache artist, are expressive of cultural and pictorial traditions among the Indians Lieutenant Whipple encountered during his explorations in the Southwest.

39 *Report of Explorations and Surveys to Ascertain the Most Practicable and Economical Route For A Railroad from the Mississippi River to the Pacific Ocean, 1853-4*, vol. 3. Senate Executive Document Number 78, 33rd Congress, 2nd Session. Washington: Beverly Tucker Printer, 1856. General collection, the Newberry Library.

The Senate Executive Document is the official report of Lieutenant Whipple's expedition. It includes plates and illustrations based upon the drawings of the expedition's naturalists. Shown is the Colorado River near the Mojave villages located to the north of the area in which Whipple received the Paiute Chief's map.

40 *Report upon the Indian tribes, by Lieut. A. W. Whipple, Thomas Ewbank, Esq. and Prof. Wm. W. Turner, Washington D.C. 1855.* Edward E. Ayer Collection, the Newberry Library.

Among the many publications resulting from the Whipple expedition was this Report based upon Whipple's "scientific observations...of the Indian tribes." The report includes this printed redrawing of the map given to him by the Chemehuevis (Paiute) Chief on which the locations of the tribes are noted.

41 *Mr. Robert Beverley's Acct. of Lamhatty*, 1708. Size of the original 12 x 10 1/2 inches (30.5 x 26.6 cm). Photographic reproduction courtesy of the Virginia Historical Society.

This map is a contemporary copy of an original drawn by Lamhatty, a Towasa Indian. The Towasa Indians lived in Spanish-controlled northwest Florida. The "Saltwater Lake or Sea" called the "Bay of Florida" on the map shows the Gulf coast southwest of present day Tallahassee. The villages of the Towasas and their allies are indicated by the named circles near the rivers in the lower left of the map.

In 1707 Lamhatty's village was destroyed and he was captured by Creek Indians during one of their periodic raids to obtain slaves for the English. The dotted line indicating Lamhatty's journey as a captive begins at his village. Lamhatty was taken to several Creek towns, shown as circles north of the East-West line, and then taken into the Appalachian Mountains where he was traded to Shawnee Indians. Lamhatty escaped from them and made his way to the English settlement along the Mattaponi River in Virginia (in the upper right). While working as a servant in an English household there, Lamhatty made his map and related his story.

Although Lamhatty's geographic sense is much better informed in his native territories, the map provides an example of the indigenous pictorial tradition being used to make a readable and informative map.

Evidently, Lamhatty witnessed some of tribe being brought into Charleston as slaves. Robert Beverley, who wrote the notes explaining the map on the back, ends his account of Lamhatty with "after some of his Country folks were found servants he [Lamhatty]...became verry melancholly often fasting & crying several days.... [W]hen warme weather came he went away & was never more heard of."

42 *This Map describing the Scituation of the Several Nations of Indians to the N.W. of South Carolina was coppyed from a Draught drawn & painted on a Deerskin by an Indian Cacique and presented to Francis Nicholson Esqr. Governour of South Carolina...*, c. 1721. Size of the original 32 x 44 inches (81 x 112 cm). Photographic reproduction by permission of the British Library, Additional MS 4723.

This map is one of two redrawings of a lost original. It is attributed to a Catawba Indian headman. One of the map's objectives was to impress upon the English the important place of the Catawbas (Nasaw) in the southeast region. Like the Chickasaw map (Number 43), it is a multidimensional document used to convey political and social information with the geographic content being a part of that expression.

The area shown is from Charleston (Charlestown) on the left - depicted with a grid of streets and a boat in the harbor - to Virginia on the lower right. The Catawbas (Nasaw) have pictured themselves at the center of the route connecting these two colonial settlements. A network of affiliated Indian villages is arranged around the Catawba hub. The Catawba headman also emphasized their connection with the politically and economically important Cherokees (Cherrikies) and the Chickasaws (Chickisa) extending the tribes' influence up the Savannah River into modern-day Tennessee and continuing into Alabama and Mississippi.

The map employs several indigenous pictorial techniques. Variable scale allows the map-maker to show the local networks which have the Catawbas at their center, and - at a different scale - to emphasize the central location of the Catawbas between the English, Chickasaws, and Cherokees. The use of circles to denote human settlements is also a common pictorial trait. Here the Catawba map-maker has accentuated the "otherness" of the English by depicting them with angular rather than circular symbols.

43 *A Map Describing the Situation of the several Nations of Indians between South Carolina and the Massisipi; was Copyed from a Draught Drawn upon a Deer Skin by an Indian Cacique and Presented to Francis Nicholson Esqr. Governour of Carolina*, c. 1723. Size of the original 45 x 57 inches (114 x 145 cm). Photographic reproduction courtesy of the Public Record Office, London.

This map is a redrawn copy of a lost original. From the language on the map and the central position of the Chickasaw Nation it is attributed to a Chickasaw headman. The map demonstrates both the complexity of the indigenous pictorial systems and the flexibility with which they could be used to designate political, social, and spatial information. The system of lines and circles radiating from the centrally placed Chickasaws connects them to the regional entities of the Cherokees (Charikee), the English, the Creeks, and the Choctaws (Choctau Nation) and beyond that to thirty-eight other Indian groups spread throughout an area of 700,000 square miles.

The lines on the map both represent routes made up of rivers and paths, and symbolize the relationships among the tribes. Altogether the map portrays the trade and communications networks and the social and political alliances in which the Chickasaws functioned. The gulf coast is shown with the red line along the bottom of the map and noted with "Salt Water" and "Pensacola." The Atlantic coast is noted by "St. Augustine." The English in South Carolina are shown with a circle, while in the upper left the Senecas of western New York are shown at the end of the Seneca or Ohio River (Senottove Oakhinnau). The Mississippi River bisects the left side of the map from the Natchez on the lower Mississippi to the Kaskaskias, Cahokias, and Peorias in modern-day Illinois. Left of the Mississippi, the Red River extends the Chickasaw's relations into the Caddoan tribes of Louisiana and Texas, and the Arkansas River documents their relationships with Wichitas and Comanches on the Great Plains. In addition to the relative locations of these peoples, the Chickasaw headman emphasized the importance of his alliance with the English by noting an "F" in the circles of those tribes that were allied with the French.

44 Gero-Schunu-wy-ka, *This map was sketched by an Otto Indian called in that language Gero-Schunu-wy-ka, ie. the man that is very sorry - he was a member of the war party traced heron, August 12, 1825.* Size of the original 21 x 16 1/2 inches (52 x 43 cm). Photographic reproduction courtesy of the National Archives and Records Administration.

An American Indian map, although the annotations may have been added by a translator. This item exhibits several indigenous traits including the bending of space to fit the medium and the recording of historical events within a geographical setting.

The map is oriented with northwest at the top. The area represented extends from modern day Omaha at the confluence of the Missouri and Platte Rivers, shown in the lower right, up the Missouri River into western North Dakota. On the southwestern (left) side of the map the Arkansas river is shown skirting the Colorado Rockies, which are pictured along the left margin. The Otoe (Otto) Indian village is noted a little way up the Platte River, and the dotted line going from there towards the Arkansas River indicates the "track of a war party of five Ottoes against the Arapahoes" mentioned in the title. Along the Missouri River the "track of Capt Armstrong's troops & the three Indians" is shown using hoof prints. Their route departs from the fort at Council Bluffs, pictured in the lower right, and extends up the Missouri River through several Indian villages. Councils with different Indian groups are noted all the way up the Missouri to the Mandan and Gros Ventre villages pictured in the upper right. The map may be commemorating the friendship treaties many of the Indian nations on the upper Missouri first signed with the United States in 1825.

45 Lean Wolf's map of his horse raid, 1881. Photographic reproduction courtesy of the National Anthropological Archives, Smithsonian Institution.

Lean Wolf or Poor Wolf, a Hidatsa Indian, made this map on a visit to Washington, D.C. He drew the map along with other pictures to illustrate his personal history. The map uses several conventions of the Plains Indian picture-language to relate Lean Wolf's successful raid against a Sioux encampment in the early 1870's.

The map, on which the depiction of Lean Wolf's exploits is of primary importance, assumes a native's familiarity with the Missouri River and its tributaries. Lean Wolf pictures himself in the lower right with his pictographic signature above his head. His village on the far right is shown with circles representing the earth lodges used by the Mandans and Hidatsas. From there Lean Wolf goes on foot (the dotted lines) along the south side of the Missouri river (the main diagonal line on the map) past the junctions of the Little Missouri and Yellowstone Rivers to Fort Buford near the present-day border of North Dakota and Montana. The Sioux camp near Fort Buford is pictured in all its social complexity: the squares represent government buildings; circles or circles within crosses are lodges of Hidatsa who have intermarried with the Sioux; the crosses indicate Sioux tipis; and the square with a cross in it is the home of a white man married to a Sioux woman.

Lean Wolf's raid was successful, as the hoofprints of his captured horse are pictured carrying him back to his home.

46 Lean Wolf, second chief of the Hidatsa Indians in 1880. Photographic reproduction courtesy of the National Anthropological Archives, Smithsonian Institution.

47 Sitting Rabbit, Map of the Missouri River in North Dakota, 1907. Size of the original 17.8 inches x 23.2 feet (45.2 x 701 cm). Photographic reproduction courtesy of the State Historical Society of North Dakota.

Sitting Rabbit, a Mandan Indian from the Fort Berthold Reservation, was commissioned to make this map by the Secretary of the North Dakota State Historical Society. The Secretary asked for a "Map of the Missouri River showing all the old villages of the Mandans and Gros Ventres ... all the curves, with the creeks, buttes, and woods just as they used to be."

Sitting Rabbit's map shows the course of the Missouri River from the border of North and South Dakota north and west to the border of Montana. The river has been divided into eleven sections in order to fit within the confines of the long narrow canvas.

While not including all the known Indian villages on the river, the map provides a picture of the Mandan's homeland. Sitting Rabbit uses traditional Plains pictography to portray individuals and places, e.g. the Eagle Nose Village, and the earth lodge symbol to identify villages. Over twenty Indian settlements have been placed on the map, including contemporary Indian villages. Painting the "traditional memory" of the Mandan, Sitting Rabbit also pictured historic settlements that were no longer occupied and prehistoric sites which have been verified in the archeological record. The map's geography extends into the cultural and spiritual world of the Indians as well as into the depiction of a traditional bison pound and into the identification of sites which are significant in the oral tradition and mythology of the Mandans.

48 George Catlin, "Hidatsa Village" from *Illustrations of the Manners, Customs, and Conditions of the North American Indians, with Letters and Notes*, 9th ed., vol. 1. London: Henry G. Bohn, 1857. Edward E. Ayer Collection, the Newberry Library.

George Catlin painted this picture of the main village of the Hidatsas during his Missouri River voyage of 1832. The village was located along the Knife River north of Fort Mandan. Like many of the villages pictured on Sitting Rabbit's map (Number 47) it was composed of earth-covered lodges overlooking the river and the cultivated fields of the lower ground. Catlin's description of the scene notes the "wild and garrulous groups of men, women and children... wending their way along [the river's] shores, or dashing and plunging through its blue waves, enjoying the luxury of swimming, of which both sexes seem to be passionately fond."

49 Pages from a Cheyenne ledger book, c. 1877. Edward E. Ayer Collection, the Newberry Library.

These drawings, attributed to a Cheyenne Indian, are an example of post-contact Plains Indian art. Like Japanese or other non-western art, Plains Indian art reflects a well-established tradition. The elements in the pictures are not variations in individual style but part of a pictographic system which used visual conventions to communicate. Rather than abstract symbols the pictures employ shorthand versions of recognizable objects and stylistic traits to make their meaning known.

These pages from the ledger book record the author's prowess in stealing horses, a common means of proving one's valor and gaining status. The picture labelled "Cheyenne stampeding Crow horses" celebrates a successful raid. The one labelled "Stampeding horses under heavy fire," shows two Cheyenne first coming up behind the horses - the single hoof prints in the lower right. They then run off several horses under a hail of bullets. The hoofprints in the drawing are reminiscent of Lean Wolf's map of his horse raid (Number 45), while the stylized horse tails leave no doubt as to the speed of the action.

50 Wuxpais or Daniel Little Chief (wi ´histut ´hts), Names of Cheyenne men and women, 1891. Edward E. Ayer Collection, the Newberry Library.

Wuxpais, the son of the head chief of the Cheyenne Indians at the Pine Ridge Reservation, made these drawings and provided the translations. His pictographic list of Cheyenne names provides insight into how Plains Indian picture-writing functioned. In typical Plains style the faces of the individuals are not distinguished, rather it is the name glyph attached above the head which identifies the person. The pictures can be simple like apple, the name pictured at "o" on the chart, or they can combine picture elements to make more complex meanings, as in kill(ed?) across the river at "m," or bird bear succinctly shown at "w." Name totems are often used in Plains Indian maps to identify the map-maker and/or other persons. Howling Wolf, the Cheyenne Indian who made the postcard map (Number 51), uses name glyphs to identify himself and his father.

51 Letter from Howling Wolf to his father Mininic, describing his voyage from Fort Marion. It was written at sea after leaving Savannah, 1877. Size of the original 3 x 5 inches (7.6 x 13 cm). Photographic reproduction courtesy of the Massachusetts Historical Society.

In the mid 1870s the U.S. Army was attempting to push the Indians off the southern plains and on to reservations. The military burned their camps and kept the Indians on the run until, starving and exhausted, the remnants of these once independent tribes were forced to surrender. In order to insure that the Kiowa, Comanche, Cheyenne, and Arapaho would stay on the reservation, the army arbitrarily arrested so-called ring leaders, put them in chains, and carted them off to imprisonment in Fort Marion near St. Augustine, Florida. Howling Wolf, a Cheyenne warrior, was one of these "hostiles." Along with his father and seventy other Plains Indians, Howling Wolf spent nearly three years at Fort Marion.

While in prison Howling Wolf and a number of the other Indians began making pencil drawings for which they gained some notoriety. However, within a year of his imprisonment Howling Wolf's eyesight began to go bad. Because of the popularity of the "Florida boys," as the prisoners came to be called, a wealthy benefactor arranged for Howling Wolf to be taken to Boston for cataract surgery in 1877. This map was made during Howling Wolf's journey.

Howling Wolf's map demonstrates the flexibility of the Plains Indian picture writing. While the area shown is part of the Atlantic coast of the United States, the map uses elements of the Plains Indian artistic tradition to make an effective visual state-

Item 50. "Stampeding Horses under Heavy Fire."

ment. At number 1 Fort Marion is shown with a striped lighthouse, watchtower, and flagpole. Number 2 is Mininic, Howling Wolf's father, also imprisoned, shown with his name symbol (eagle's head). The number "3"s indicate the stopping places of the first steamer in which Howling Wolf traveled; dots and buildings are used to show the relative size of the places. Number 4 is Savannah with its larger number of houses. Here Howling Wolf changed steamers and the dotted line indicates his walk from one boat to the other. Number 5 shows the steamer from Savannah with Howling Wolf, indicated by his pictographic totem, and his military escort.

52 *Map Drawn by the Feathers or Ac ko mok ki a Black foot chief 7 Feby 1801.* Size of the original 18 1/2 x 15 inches (47 x 37.5 cm). Photographic reproduction courtesy of the Hudson's Bay Company Archives, Provincial Archives of Manitoba.

Ac ko mok ki's map is both a striking example of the geographic information possessed by individual American Indians and a significant contribution to the western mapping of North America. Ac ko mok ki drew the map in the notebook of Peter Fidler, a surveyor for the Hudson's Bay Company, who added the annotations from Ac ko mok ki's information. The map was made at Chesterfield House - noted on the map as Ches House at confluence of the Red Deer and Bad Rivers in the top center.

The map depicts the Rocky mountains - shown as the double line down the left-center of the map - from the Devils Head near present day Calgary, Alberta (indicated at "a") five hundred miles south to the Owl Creek Mountains (noted at "m") in west-central Wyoming. Ac ko mok ki's map represents over 200,000 square miles of territory including, for the first time, the drainage of the Missouri River and the Snake and Columbia Rivers to the west of the Rocky Mountains. Peter Fidler's notes provide a key to the geographic knowledge with which Ac ko mok ki filled this region: 32 Indian groups are indicated by the circles on the map; 12 of the major topographical features are noted along the mountain range; and 14 rivers are shown draining into the Missouri River, which is depicted bisecting the map slightly above the center line. A typical aspect of indigenous cartography can be seen in the lower right of the map, with the scale given in the number of day's journey between each of the landmarks. The entire journey was calculated at 33 days. Four years before the surveys of the Lewis and Clark expedition, Ac ko mok ki's map was considered the best map of the Upper Missouri and the adjacent mountains.

53 A. N. Arrowsmith, *A Map Exhibiting all the New Discoveries in the Interior Parts of North America, January 1st 1795 additions to 1802.* General Collection, the Newberry Library.

Peter Fidler redrew Ac ko mok ki's map (Number 52) and sent it with other Indian maps to the London Committee of the Hudson Bay Company in 1802. There they were studied by Mr. Arrowsmith, who considered them "important in ascertaining, with some degree of certainty, the sources of the Missoury." In his map, "with additions to 1802," Arrowsmith used this information to extend the Missouri River from the Mandan villages (near present day Bismark, North Dakota) to the Rocky Mountains, noting many of the same tributaries and promontories as identified by Ac ko mok ki. Two years later Arrowsmith's map and Fidler's information would be used in planning and conducting the Lewis and Clark expedition.

54 Map of the Melville Peninsula and Baffin Island, Illigliuk and Captain W.E. Parry, March 22, 1822. Size of the original 17 1/2 x 23 1/2 inches (44.5 x 59.7 cm). Board of Trustees of the National Museums and Galleries on Merseyside [Liverpool Museum].

55 Captain W.E. Parry, *Journal of a Second Voyage for the Discovery of a North-West Passage From the Atlantic to the Pacific; Performed in the Years 1821-22-23, in His Majesty's ships Fury and Hecla, under the order of Captain William Edward Parry, R.N. FRS,* vol. 2. London: John Murray, 1824. General collection, the Newberry Library.

Illigliuk, an Inuit (Eskimo) woman, completed this map for Captain Parry while his second expedition stopped at Winter Islands. Captain Parry's contribution covers the eastern coast of the Melville Peninsula up to Winter Island. Illigliuk's continuation, which is shaded on the original map as well as on the engraved copy in the printed edition of Parry's Journal (Number 55), provides a fairly accurate picture of the Peninsula including the west side. Illigliuk includes information on the location of such resources as fresh water and where one can take fish or seals.

Commander George F. Lyon, who accompanied Parry in the *Hecla,* spent considerable time with theInuit. His journal records the making of this and other maps by Inuit "hydrographers," and he remarks on their skill at orienting the maps without being able to see the sun for many weeks in the winter. Lyon was particularly impressed with the Eskimos' ability to make long journeys at all times of the year and with their detailed knowledge of landmarks and other navigational aids.

56 Sir John Ross, *Narrative of a second voyage in search of a North West Passage, and of a residence in the Arctic regions during the years 1829, 1830, 1831, 1832, 1833.* London: A. W. Webster, 1835. General Collection, the Newberry Library.

Just as Parry solicited map information from Inuit, John Ross relied upon Inuit to help map what lay ahead during his Arctic expeditions. This engraving, based upon a watercolor done by Ross, shows Ikmalik and his wife Apelagliu, aboard the *Victory* - the steamship Ross used on his second voyage. Like Parry, Ross has given Ikmallik a map upon which part of the known coastline is shown. Ikmallik is adding to the map with what Ross recorded as very accurate cartography.

57 Two Walrus Tusks incised with maps, c. 1890. Size of originals 21 x 3 1/4 inches (53 x 8 cm). Photographic reproduction courtesy of the Map Collection, Yale University Library.

These tusks, engraved by an unknown Alaskan Inuit, represent a common form of image making. It is thought, however, that these maps are more the application of native engraving techniques to the production of items for sale to Arctic visitors than maps for indigenous use. Regardless of their intended use, the maps reflect an extensive knowledge of the coastline over an area of some 1,500 miles. The upper tusk covers the area from Tangent Point (Tangent Pt) to Cape Prince of Wales (CAPE PRINS) noting the major place names and points or bays along the coast line. The lower tusk map covers a smaller area from Cape Prince of Wales (CAPEPRINS/OF MIALES) to the Nome River, including a detailed rendering of the bays opening on Teller and New Igloo (Saltwake).

58 Engraved walrus tusk, c.1894-1901. Size of the original 20 inches (50.8 cm) in length. Photographic reproduction courtesy of the Phoebe Hearst Museum of Anthropology, The University of California at Berkeley.

This anonymous engraving of King Island off the western coast of Alaska combines both geographic and cultural information.

59 *Hudson Strasse und Frobisher Bay von Nijuipa,* 1883-1884. Size of the original 8 x 9 inches (20.3 x 22.8 cm). Photographic reproduction courtesy of the National Anthropological Archives, Smithsonian Institution.

Franz Boas, the anthropologist, collected this and many other maps from Inuits during his 1883-1884 geographic exploration of Baffin Island. Drawn by Nijuipa, an Eskimo informant, the names on the map and the notes underneath were added by Boas.

The Map shows the eastern end of Baffin Island from Frobisher Bay to the Foxe Peninsula; the smaller islands surrounding the mainland have been shaded in. The names on the map indicate geographic features as well as territories utilized by the indigenous Inuit bands. The influence of this map can be seen on the map of Inuit tribes (Number 60) which Boas published in 1888. The tribal areas noted on Nijuipa's map; Kingnait, Kaumauang, and Akulliak can be seen as Kingnait, Qaumauang, and Akuliaq along the southeastern end of Baffinland (Baffin Island) on Boas' map. In the interior, Lake Amakdjauak (Amaqdjuaq) an important area for hunting, fishing, and the meeting of all the area's people is partially outlined. A little to the east Nijuipa has pictured Lake Nettilling. In it he has placed the symbol for a seal or fish to represent the abundant sea life which the Inuit obtained from its waters.

In describing the Inuit's knowledge of geography and navigation, Boas notes that "they are skillful draftsmen. If a man intends to visit a country little known to him, he has a map drawn in the snow by someone well acquainted there and these maps are so good that every point can be recognized." For navigating in the long days, long nights, and storms of the Arctic, Boas records that the Inuit used the positions of the sun, the moon, and the stars; and "If the weather is thick they steer by the wind." Knowledge of the names and qualities of the winds off the ocean, from the land, and both from windward and to the lee were part of the Inuit's cultural traditions.

60 F. Boas, *The Eskimo Tribes of North-East America, Sixth Annual Report of the Bureau of Ethnology, 1884-'85,* J. W. Powell, Director. Plate III. Washington: Government Printing Office, 1888. General Collection, the Newberry Library.

The influence of Nijuipa's map (Number 59) can be seen in Boas' placement of Inuit tribes on the southeastern end of Baffinland. The map includes the major routes of communication and trade around the island.

Item 55. Illigliuk's map of the Melville Peninsula, as rendered in the 1824 edition of Parry's *Journal of a Second Voyage.*

Item 56. "Ikmalick and Apelagliu," in John Ross, *Narrative of a second voyage in search of a North West Passage....*

61 Misel Lapolte, *Map of Tobique River, Indian Names.* Nekotque kooi oeskitchin oita sik, 1896. Photographic reproduction courtesy of Geography and Map Division, Library of Congress.

Misel Lapolte's map was made for the historian and botanist William Ganong, who has annotated it in the lower right. Lapolte (Negvolt kook) was a Maliseet, a tribe inhabiting the interior of New Brunswick between the Bay of Fundy and the St. Lawrence. The map is of the Tobique (Nekotque) River, a tributary of the St. John River. It was made at the Tobique reservation village (ostitchinoi otenesis) where Misel Lapolte attended school. The village is shown in the lower center of the map, where the Tobique meets the St. John.

The map provides the indigenous Maliseet names for many of the streams feeding into the Tobique and other of the area's geographic features. Ganong's comments on the map note that it "is surprisingly accurate." However, he discounts Lapolte's abilities as indigenous cartographic skills, because "the maker has been to school."

62 *Map of the Indian Reservations within the limits of the United States. Compiled under the direction of Hon. Hiram Price, Commissioner. By Paul Brodie, Draughtsman, 1883.* Photographic reproduction courtesy of the National Archives and Records Administration.

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Curator: Mark Warhus, Milwaukee, Wisconsin
Assistant Director: G. Malcolm Lewis, Sheffield, England
Research Assistance: Margaret Pearce, Clark University, Worcester, Massachusetts
Conservation Services: Margaret Chervinko and Robert Bowker, the Newberry Library
Graphics: Thomas Willcockson, Hermon Dunlap Smith Center
Photographic Consultant: Ken Cain, the Newberry Library

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